

Amid. embodiments include color-coded templates and finger pattern codons that correspond to finger patterns used to play notes on various stringed instruments.

IN THE SPECIFICATION:

Please replace the following paragraph with the revised replacement paragraph indicated below. A marked-up version of these changes is provided in the attached separate sheet, entitled "Marked-Up Version of Changes to Specification."

↘ Revised paragraph at page 2, lines 6-18.

A2 The present invention is directed to an improved tool for teaching finger patterns on a stringed instrument. In one embodiment of the present invention there is provided an apparatus for displaying finger patterns of a stringed instrument, the apparatus including: a baseboard having thereon a pattern of chromatic notes, each note positioned in the same relative position as it appears on the fingerboard of the stringed instrument; and a plurality of templates for placement over the baseboard, each template corresponding to at least one particular key in a particular position and defining a plurality of holes through which notes corresponding to the particular key are visible. The templates can be releasably secured to the baseboard to represent twelve different major keys in more than seven different positions, including use of all the templates being simultaneously and releasably secured to the baseboard. The templates are preferably color-coded and even more preferably color-coded in a pre-determined pattern, such as in the spectrum of a rainbow.

[Revised paragraph at page 2, line 19 through page 3, line 16.]

The apparatus may further include: a base having thereon a plurality of color-coded bars extending radially outward from a center of the base, each bar corresponds to a finger pattern of the stringed instrument and the arrangement of the bars corresponds to the cyclic nature of finger patterns on the finger board of the stringed instrument; and a plurality of key signatures with positions adjacent to each bar. Each bar can correspond to a finger pattern codon. The finger pattern codon can be a combination of four letters taken from a set of a

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seven-letter-code, and corresponding to a finger pattern to be used to play notes for twelve major keys in their corresponding positions, such as the seven letters: h, m, l, O, H, M, and L, wherein: **h** represents a half step in a tetrachord – the 3rd and 4th degrees of notes in a major diatonic scale, and played closely together by the third and fourth fingers; **m** represents a half step in a tetrachord – the 3rd and 4th degrees of notes in a major scale, and played closely together by the second and third fingers; **l** represents a half step in a tetrachord – the 3rd and 4th degrees of notes in a major scale, and played closely together by the first and second fingers; **O** represents all four fingers spaced apart and played in whole steps – the 4th, 5th, 6th, and 7th tetrachord; **H** represents a half step in a tetrachord – the 7th and upper tonic notes in a major scale, and played closely together by the third and fourth fingers; **M** represents a half step in a tetrachord – the 7th and upper tonic notes in a major scale, and played closely together by the second and third fingers; and **L** represents a half step in a tetrachord – the 7th and upper tonic notes in a major scale, and played closely together by the first and second fingers.

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Revised paragraph at page 4, lines 13-14.

Figs. 2A through 2H are the fingerboard charts of Fig. 1 with the seven finger pattern templates being sequentially added in Figs. 2B through 2H to show all notes in G major.

Revised paragraph at page 4, lines 18-19.

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Fig. 5 is a combined fingerboard chart for a violin (in the treble clef), in accordance with the present invention;

Revised paragraph at page 4, lines 20-21.

Fig. 5A is a combined fingerboard chart for a viola (in the alto clef) or a cello (in the bass clef), in accordance with the present invention;

Revised paragraph at page 4, lines 22-23.

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Fig. 5B is a combined fingerboard chart for a guitar (in the treble clef), in accordance with the present invention;

Revised paragraph at page 5, lines 3-5.

Fig. 7A through 7H are the fingerboard charts of Fig. 6 with the seven finger pattern templates being sequentially added in Figs. 7B through 7H to show all notes in C major;

Revised paragraph at page 5, lines 13-15.

Fig. 12 is a Movable-Do System scale board for a violin, or a viola, or a cello, in accordance with the present invention, including an overlay transparency and a ladder frame;

Revised paragraph at page 5, lines 16-17.

Fig. 13 is the alternate scale board of Fig. 12 with the transparency and ladder frame positioned on the scale board;

Revised paragraph at page 5, lines 18-19.

Fig. 14 is the alternate guitar scale board in accordance with the present invention, including an overlay transparency and a ladder frame;

Revised paragraph at page 5, lines 20-21.

Fig. 15 is the alternate guitar scale board of Fig. 14 with the transparency and ladder frame positioned on the scale board;

Revised paragraph at page 5, lines 22-23.

Fig. 16 is a tonic block puzzle for learning finger patterns on a violin, viola, or cello;
and

Revised paragraph at page 6, line 23.

1) Construct Baseboard

Revised paragraph at page 11, lines 6-10.

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*Enharmonic Keys:

D# minor (6 sharps) = Eb minor (6 flats)

A# minor (7 sharps) = Bb minor (5 flats)

G# minor (5 sharps) = Ab minor (7 flats)

Revised paragraph at page 11, line 11 through page 12, line 2.

Table 3 shows that:

Eb I minor shares the same finger pattern, mMIL, as E I

D# I and D I minors share the same finger pattern, lLOh, as E II

C# I and C I minors share the same finger pattern, OhHm, as E III

B I and Bb I minors share the same finger pattern, HmMl, as E IV

A# I and A I share the same finger pattern, MiLO, as E V

G# I and G I minors share the same finger pattern, LOhH, as E VI

F# I and F I minors share the same finger pattern, hHmM, as E VII

Revised paragraph at page 13, lines 6-10.

A careful study of Table 4 reveals that those seven finger patterns wear many hats figuratively. It means that one pattern can be used twelve times when keys and positions interplay together. In fact, Table 4 can be transformed into the Major Key Wheel in Fig. 8, which is another embodiment of the present invention for letter learning for strings in accordance with the present invention.

Revised paragraph at page 13, lines 11-20.

Unlike piano, which has black and white note keys alternating in certain ways, strings are different. In strings, without all the white piano keys to denote C major, there is no need to link flat and sharp major keys through C major and arrange them in a circle five degrees

apart, which is the essence of the Key Circle that is well known as the "circle of the fifths" in music theory. Rather, in studying strings, it is better to abide by the chromatic note sequence. In the method of the present invention, the Key Wheel 40 may start with any key, and the progression of position for any key shows the changing of finger pattern clockwise in the rainbow color sequence. The Key Wheel also shows that each finger pattern template can have twelve different uses from combinations of key x in position y, though more than twelve are shown in each bar due to presence of enharmonic keys.

Revised paragraph at page 13, lines 21-22.

Similar key wheels can be made for violas, cellos, and guitars as shown in Figs. 9, 10, and 11, respectively.

Revised paragraph at page 14, line 22 through page 15, line 3.

This model can be used on violin, viola, and cello without change since all four share four strings, which are tuned at five degrees of notes apart. In the case of a mandolin, it has eight strings but grouped into four. For a guitar, the same method applies but with six strings instead of four (Figs. 14, 15). This embodiment includes a board 60, a transparent sheet 62, and a ladder template 64.

Revised paragraph at page 15, lines 4-5.

LATERAL AND HORIZONTAL RELATIONSHIPS IN THE SEVEN FINGER PATTERNS

Revised paragraph at page 16, lines 35-39.

But notice that in the Movable-Do system shown by the degrees of note, as in Fig. 13, the horizontal pattern in a complete row (if there are seven strings instead of four) will be:

4 1 5 2 6 3 7

Revised paragraph at page 17, lines 12-16.

010 When two pairs of half step – 3rd & 4th, and 7th & 1st – appear side by side on adjacent strings in an octave as in hH, mM, and IL (Fig. 13), they form a four-note-cluster, in which the note on the lower right quadrant is the tonic for the major key in the case of violin, viola, and cello. For guitar, the tonic is on the lower left quadrant (Fig. 15).

[Revised paragraph at page 18, lines 13-16.

011 A similar puzzle 350 can be created for the guitar (see Fig. 17). This puzzle 350 includes a board 352, and a number of sample puzzle pieces 354, 356, 358, 360, 362, 364, 366, 368, 370, and 372. As stated above, more puzzle pieces can be used. This puzzle 350 can be completed in a manner similar to puzzle 300.

✓ [Revised paragraph at page 18, line 18 through page 19, line 4.

Since the Key Wheel 40 is cyclic, one may start a lesson from any key, but it is most logical to:

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- a) learn in terms of pattern;
 - b) start from first position, then second, third, etc.; and
 - c) select most commonly played keys first.

Having these in mind, the best way to learn and use the present invention would be:

- a) start with first positions of G major red template, D major green template, and C major blue template;
- b) next learn both G major and C major second positions, that is, orange template for G major and indigo template for C major; and
- c) after completing third positions of G major yellow template and C major violet template, one has already learned all the seven finger patterns. Now it's time to study any key in any position.

[Revised paragraph at page 19, lines 9-13.

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For viola, a grand C major scale chart with open strings C, G, D, and A baseboard (Fig. 5A) in seven positions is served as its master key just as G major does in violin. The grand C major scale for viola also starts with red template mMIL as its 1st position finger pattern. The rainbow color sequence followed is the same as that in violin finger patterns.

✓ Revised paragraph at page 20, lines 1-5.

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*Enharmonic Keys:

F# major (6 sharps) = Gb major (6 flats)

C# major (7 sharps) = Db major (5 flats)

B major (5 sharps) = Cb major (7 flats)

✓ Revised paragraph at page 20, lines 13-18.

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*Enharmonic Keys:

D# minor (6 sharps) = Eb minor (6 flats)

A# minor (7 sharps) = Bb minor (5 flats)

G# minor (5 sharps) = Ab minor (7 flats)

Similarly derived from Table 5, Table 7 also shows finger pattern codons of twelve major keys for all positions in viola.

✓ Revised paragraph at page 21, lines 6-9.

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Cello is an octave lower than viola and with extended positions (Fig. 5A). Bass is not only tuned at perfect fourth apart but also has half and first positions. These are all different from violin but the basic principles of the present invention still apply.

✓ Revised paragraph at page 26, lines 6-13.

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8) The suggestions for learning the present method are based on studying the seven finger pattern templates selectively (Figs. 2A to 2H). Learn first the positions of G major red

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